

**Two Worlds:  
Quartertone Quintets  
in  
Conversation**

**for  
Large Chamber Ensemble**

**Peter Thoegersen**

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# Instrumentation

## Quintet One

Flute  
B<sub>b</sub>Clarinet  
Bassoon  
Synthesizer  
  
Percussion:  
African Slit Drum  
Anvil  
Bass Drum  
Bongos  
Cymbals  
Temple Blocks, pitched and unpitched  
Tom-Toms  
Tubular Bells

## Quintet Two

Horn in F  
Harp  
Marimba  
Violin  
  
Cello

Drumset (quasi-conductor)

and  
a laptop computer with MaxMSP programmed with a  
audio quartertone transposition patch

# Notes



The overall effect of the piano part will be that of a transposed part for piano. Since the score shows sounding quartetone pitches, the individual piano part will have to be changed in order to accommodate the increased amount of pitch-to-key assignments in the synthesizer. Therefore, the piano part itself, and not the score, will read as a normal scale without quartetones, except that the sounding pitches will reflect the quartetone hierarchy. In essence, the pianist will be reading a “transposed” part.

For the woodwinds, I suggest that they are tuned a quartetone lower so that the fingerings don't have to be adjusted. The only problem will be the discrepancy of sounding “out of tune,” which will actually be the correct sound. Or use fingerings! Additionally, I highly recommend the use of MaxMSP as a spontaneous quartetone transposing tool for the woodwinds, as an alternative solution.



The clarinet will have a simple multiphonic at measure 171. It is advised to secure the upper note first and to quickly catch the bottom pitch immediately afterward.



The flute will also have a simple-pale harmonic, located at measures 182 through 187.

The Drumset will be acting as a metric conductor and will always be in a simple meter, such as 2/4 and 4/4. This can be even further modified during rehearsals so that the drumset can simply play simple beats in order to help the two quintets get synchronized. When the quintets are strong enough, the drums must pull back and play coloristically.



The temple blocks should be pitched in this case, as indicated, since the blocks are dueling with the marimba. In other areas of the score the temple blocks are unpitched.

The section entitled Polytempic Anarchico can be facilitated by multiple synchronized drum machines with headphones for each independent meter so that the performer can get used to the conflicting tempi. If necessary, the headphones can be employed during the performance as long as the conductor is willing to do the same since he will have to hear all the rhythms simultaneously in order to maintain order.

## Drum Legend

FT      BD      TT      SD      Small Toms      The diamond head  
is a triangle      HH      Ride      Crashes.....

This range covers the floor toms, bass drum (F space), snare drum (A space), and smaller toms (all other lines and spaces)

The x-heads are cymbals. As with the toms, the higher notes are higher pitched cymbals.

# Two Worlds: Quartertone Quintets in Conversation

Peter Thoegersen

First Quintet is tuned one quartertone lower than Second Quintet by instrument joint extension or MaxMSP patch

**Allegro con brio**

Flute

Clarinet in B<sub>b</sub>

Bassoon

**Quintet 1**

Synthesizer

Percussion

Drum Set Conductor

Horn in F

Harp

**Quintet 2**

Marimba

Violin

Cello

First Quintet is tuned one quartertone lower than Second Quintet by instrument joint extension or MaxMSP patch

ff

mf

ff

mf

follow melody line on various sized toms

Rubato 3:2

ff

mf

f

D C Bb / E F# G# A

sul G

5

FL 5  
 B♭ Cl.  
 Bsn.  
**Q 1**  
 Synth  
 Perc.  
 D. S.  
 Hn.  
 Hp.  
**Q 2**  
 Mrb.  
 Vln.  
 Vc.

The musical score consists of ten staves, each representing a different instrument or group of instruments. The instruments listed on the left are Flute (FL), Bassoon (Bsn.), Percussion (Perc.), Double Bass (D. S.), Clarinet (B♭ Cl.), Synth, Horn (Hn.), Bassoon (Hp.), Marimba (Mrb.), Violin (Vln.), and Cello (Vc.). The score is divided into two sections by a vertical brace labeled 'Q 1' and 'Q 2'. Measure numbers 5, 6, and 7 are indicated above the staves. Dynamic markings include *f*, *mf*, and *3:2*. Performance instructions such as *sul D* and *Glissando* are also present. The score features various rhythmic patterns, including eighth-note chords and sixteenth-note figures, with some measures containing grace notes and slurs.

crescendo

Fl.

B♭ Cl.

Bsn.

Q 1

Synth

Perc.

D. S.

Hn.

Hp.

Q 2

Mrb.

Vln.

Vc.

molto ritard

*fff*

*fff*

*ff*

*fff*

tom-toms      10:7      bell

*f*

5:4      5:4      3:2      3:2

*f*

*fff*

*ff*

Glissando

*ff*

6:4      6:4      6:4

*fff*

sul D

*ff*

*ff*

**Allegro con brio**

Fl. 11

B♭ Cl. 11

Bsn. 11

**Q 1**

Synth 11

Perc. 11

D. S. 11 *Rubato* = 108 3:2 3:2 f

Hn. 11 mf ff mf

Hp. 11

**Q 2**

Mrb. 11

Vln. 11

Vc. 11

This page contains musical staves for various instruments. The top section, labeled 'Q 1', includes parts for Flute (Fl.), Bassoon (Bsn.), Synth, Percussion (Perc.), Double Bass (D. S.), and Cello (Cello). The bottom section, labeled 'Q 2', includes parts for Marimba (Mrb.), Violin (Vln.), and Cello (Vc.). The score features dynamic markings such as *ff*, *f*, *mp*, and *mf*. Performance instructions include 'Rubato' and a tempo of  $= 108$ . Measure numbers 11 and 250 are indicated. The music is written in 3:2 time signatures.

Fl. rit. *a tempo* 3:2 molto ritard. 3:2 ff  
 B♭ Cl. rit. 3:2 f ff  
 Bsn. rit. 3:2 f  
**Q 1**  
 Synth  
 Perc.  
 D. S.  
 Hn. rit. *mp* *f* *fff* *mf* *f* *mf*  
 Hp.  
**Q 2**  
 Mrb.  
 Vln.  
 Vc.

Fl. *a tempo*  
 B♭ Cl. *molto ritard*  
 Bsn.  
 Q 1  
 Synth  
 Perc. *pitched temple blocks*  
 D. S.  
 Hn. *Rubato*  
 Hpt.  
 Q 2  
 Mrb.  
 Vln.  
 Vc.

Measures 21-25 of a musical score. The score includes parts for Flute, Bassoon, Percussion, Synthesizer, Double Bass, Clarinet in B-flat, Trombone, Horn, and Violin. The instrumentation is dynamic and rhythmic, featuring eighth-note patterns, sustained notes, and eighth-note chords. Measure 21 starts with a forte dynamic for Flute and Bassoon, followed by a dynamic change and a rubato section for Percussion. Measure 22 shows eighth-note patterns for Flute and Bassoon. Measure 23 features sustained notes for Bassoon and Percussion. Measure 24 includes eighth-note chords for Bassoon and Percussion. Measure 25 concludes with eighth-note patterns for Flute and Bassoon, followed by a dynamic change and a rubato section for Percussion. The score also includes measure numbers 21 and 25, and section markers Q 1 and Q 2.

Fl.

B♭ Cl.

Bsn.

**Q 1**

Synth

Perc.

Rubato      3:2      3:2      3:2      3:2

African Sl@ Drum-6 indefinite pitches      =108

D. S.

mf

Hn.

Hp.

**Q 2**

Mrb.

Rubato      3:2      3:2      3:2

f

Vln.

in tempo      3:2      3:2

mf

Vc.

=85

Fl.

B♭ Cl.

Bsn.

**Q 1**

Synth

Perc.

D. S.

Hn.

heroic

ff

mf

Hp.

B♭ C D / E F♯ G A

mf

**Q 2**

Mrb.

Vln.

Vc.

This musical score page contains ten staves of music. The instruments are: Flute (Fl.), Bassoon (Bsn.), Percussion (Perc.), Synthesizer (Synth), Double Bass (B♭ Cl.), Horn (Hn.), Trombone (D. S.), Trombone (Hp.), Marimba (Mrb.), Violin (Vln.), and Cello (Vc.). The score is divided into two sections, Q1 and Q2, by large vertical brackets. Measure numbers 33 are indicated above several staves. Dynamic markings include *ff*, *mf*, and the word "heroic". Time signatures vary throughout the piece, including 33, 2, 3, 9/16, and 16/16. The vocal line in section Q1 includes lyrics: "B♭ C D / E F♯ G A".

Fl. 39  
 B♭ Cl.  
 Bsn.  
**Q 1**  
 Synth 39  
 Perc. 39  
 D. S.  
 Hn. 39  
 Hp. 39 (white notes) *sf*  
**Q 2**  
 Mrb. 39 3:2 *mf*  
 Vln. 39 pizz *mp*  
 Vc. 39 pizz *mp*



**Andante**  
**Tutti** **molto mosso**

Fl. 48 |  $\frac{9}{16}$  f

B♭ Cl. 48 |  $\frac{9}{16}$  f

Bsn. 48 |  $\frac{9}{16}$  f

**Q 1**

Synth 48 |  $\frac{9}{16}$  f

Perc. 48 | tubular bells let ring...

D. S. 48 |  $\frac{9}{16}$  ff mf

Hn. 48 |  $\frac{9}{16}$  ff

Hp. 48 |  $\frac{9}{16}$  f

**Q 2**

Mrb. 48 |  $\frac{9}{16}$  ff f

Vln. 48 |  $\frac{9}{16}$  ff

Vc. 48 |  $\frac{9}{16}$  ff

Fl. 51  
 B♭ Cl.  
 Bsn.  
**Q 1**  
 Synth  
 Perc.  
 D. S.  
 Hn. 51  
*ff*  
 Hpt.  
**Q 2**  
 Mrb.  
 Vln. 51  
 Vc.

This musical score page contains ten staves of music. The instruments listed from top to bottom are: Flute, Bassoon, Synth, Percussion, Double Bass (D. S.), Horn, Trombone (Hpt.), Marimba (Mrb.), Violin (Vln.), and Cello (Vc.). The score is divided into two sections: 'Q 1' and 'Q 2'. In 'Q 1', the Flute and Bassoon play eighth-note patterns with dynamic changes between *ff* and *mf*. The Synth and Percussion provide harmonic and rhythmic support. The Double Bass provides a steady bass line. In 'Q 2', the Horn and Trombone play eighth-note patterns with dynamic changes between *ff* and *mf*. The Marimba, Violin, and Cello play eighth-note patterns with dynamic changes between *ff* and *mf*. The Double Bass continues to provide a steady bass line. Various performance instructions like '>' and 'x' are present on the staves.

accelerando -----  
crescendo -----

Fl.

B♭ Cl.

Bsn.

**Q 1**

Synth

Perc.

D. S.

Hn.

Hp.

**Q 2**

Mrb.

Vln.

Vc.

This musical score page contains ten staves of music. The instruments listed are Flute (Fl.), Bassoon (Bsn.), Synth, Percussion (Perc.), Double Bass (D. S.), Horn (Hn.), Bassoon (Hp.), Marimba (Mrb.), Violin (Vln.), and Cello (Vc.). The score begins with a crescendo followed by an accelerando. The Flute and Bassoon staves show eighth-note patterns. The Synth and Percussion staves show sustained notes. The Double Bass staff shows a rhythmic pattern with 'x' marks. The Horn and Bassoon staves feature sixteenth-note patterns with '5:3' markings. The Marimba, Violin, and Cello staves show sixteenth-note patterns with '5:3' markings. The overall dynamic is very strong, indicated by 'ffff'.

**con forza**

Fl. 57 ,

B♭ Cl. , al niente

Bsn. , al niente

**Q 1**

Synth ff

Perc. ff

D. S. ff

Hn. 5:3 5:3 5:3 , al niente

Hp. sons etouffés fff , 75 Tranquillo Solo quasi rubato p f

**Q 2**

Mrb. ff

Vln. ff ,

Vc. ff ,



**Presto**

♩ = 108

**Fl.** *p*

**B♭ Cl.** *p*

**Bsn.** *stretto* *mp*

**Q 1**

**Synth** *stretto* *mf*

**Perc.** non-pitched temple blocks *stretto* *mp*

**D. S.** *stretto* *ff*

**Hn.** *stretto* *f*

**Hp.** *stretto* *mp*

**Q 2**

**Mrb.** *p*

**Vln.** *mf* *con moto* *5:4*

**Vc.** *mf* *con moto* *5:4*

**Con Brio**

**Fl.** 83 | C = 85

**B♭ Cl.**

**Bsn.**

**Q 1**

**Synth**

**Perc.** 83 | C anvil f

**D. S.** bash it mp fff

**Hn.** 83 | C

**Hp.** 83 | C scd

**Q 2**

as close to these notes as possible

**Mrb.** 83 | C f 7:4 Vcll 5:4 3:2 5:1 2:1 3:2 7:1

**Vln.** 83 | C ff 7:4 5:4 3:2 mf 5:1 2:1 3:2 ff 7:1

**Vc.** 83 | C ff 7:4 5:4 3:2 mf 5:1 2:1 3:2 ff 7:1

Fl. 87 questioningly  
 f 3:2 3:2

B♭ Cl.

Bsn.

**Q 1**

Synth

Perc. 87

D. S.

Hn. 87

Hp. 87

**Q 2**

Mrb. 87 5:1 5:4 7:4 7:4  
 mp 5:1 mf

Vln. 87 5:4 5:4 portato 5:4 5:4  
 mf sfz

Vc. 87 5:4 3:2 3:2  
 ff sfz 5:4 mf

**Adagio**

**Rhythmic Unison**

**Fl.** 91      **B♭ Cl.** *simile*      **Bsn.** *surprised*

**Q 1**

**Synth**

**Perc.**

**D. S.** play as notated-see legend-use bundle sticks

**Hn.** *plaintively*

**Hp.**

**Q 2**

**Mrb.**

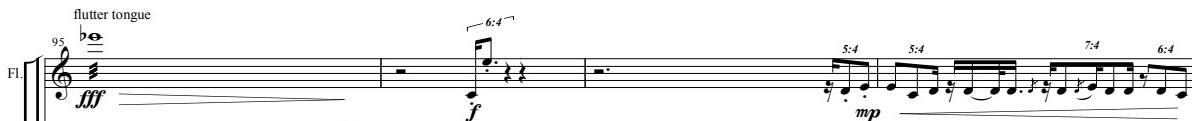
**Vln.**

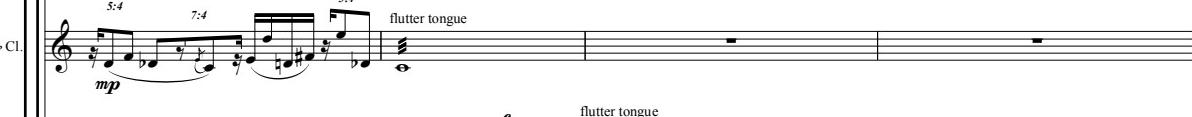
**Vc.**

Measure 91: Flute (91), Bassoon (surprised), Percussion (91), Double Bass (D. S.), Clarinet (simile), Horn (plaintively). Measure 92: Flute (91), Bassoon (91), Percussion (91), Double Bass (7:4), Clarinet (3:1), Horn (3:2), Bassoon (5:4), Marimba (3:2), Violin (5:4), Cello (3:2).

Floating grace notes are to be played as soft staccato burps

flutter tongue

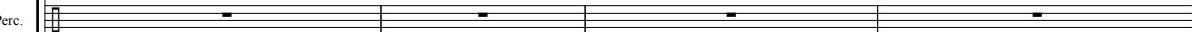
Fl. 95 

B♭ Cl. 5:4 7:4 5:4 flutter tongue 

Bsn. 

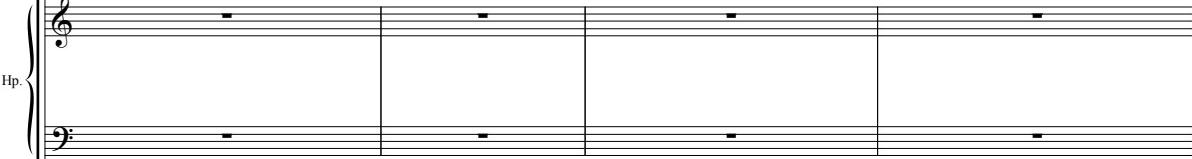
Q 1

Synth 95 

Perc. 95 

D. S. 5:4 7:4 

Hn. 95 stopped 

Hp. 95 

Q 2

Mrb. 95 

Vln. 95 

Vc. 95 

Fl. 99 
  
 B♭ Cl. 
  
 Bsn. 
  
**Q 1**  
 Synth 99 
  
 Perc. 99 
  
 D. S. 
  
 Hn. 99 
  
 Hp. 99 
  
**Q 2**  
 Mrb. 99 
  
 Vln. 99 
  
 Vc.

Fl. 102  
 B♭ Cl.  
 Bsn.  
**Q 1**  
 Synth 102 Staccato 5:4 — 6:4 — 6:4  
*f*  
 Perc. 102  
 D. S. 6:4 7:4 5:4 7:4 5:4 6:4 6:4  
*mf*  
 Hn. 6:4 7:4 5:4 7:4  
*p* — *f*  
 Hp. 102 7:4  
*mf*  
**Q 2**  
 Mrb. 102 Staccato 5:4 — 6:4 — 6:4  
*f*  
 Vln. 102 7:4 sul ponticello  
*mf*  
 Vc. 6:4 7:4 5:4 7:4  
*mf* — *f*

*tempo l'istesso*

Fl. 105 7:4 7:4 Glissando c sff

B♭ Cl. mfp 7:4 6:4 6:4 ff

Bsn. mp 7:4 7:4 c ff

**Q 1**

Synth 105 6:4 7:4 ff

Perc. 105 snare drum c ff

D. S. 6:4 7:4 7:4 6:4 6:4 ff

Hn. 105 cuivre mfp 7:4 6:4 6:4 ff

Hp. 105 D C B♭ / E♭ F G A♭ c Glissando f p

**Q 2**

Mrb. 105 6:4 7:4 7:4 c b o f

Vln. 105 c ff

Vc. 105 c ff



Fl. 113

B♭ Cl.

Bsn.

**Q 1**

Synth

Perc. 113 tubular bells let ring... *mp*

D. S.

Hn.

Hp.

**Q 2**

Mrb.

Vln.

Vc.

Fl. 118

B♭ Cl.

Bsn.

**Q 1**

Synth 118 *ff* *mp*

Perc. 118

D. S.

Hn. 118

Hp. 118

**Q 2**

Mrb. 118

Vln. 118

Vc. 118

Fl.

B♭ Cl.

Bsn.

**Q 1**

121

Fl.

B♭ Cl.

Bsn.

Synth

meno mosso

computer-like

*ff*

*fff*

Perc.

D. S.

Hn.

Hp.

**Q 2**

Mrb.

Vln.

Vc.

Fl.

B♭ Cl.

Bsn.

**Q 1**

Synth

*mf*

*fff*

*mf*

Perc.

D. S.

Hn.

Hp.

**Q 2**

Mrb.

Vln.

Vc.

The musical score consists of ten staves. The top three staves are for woodwind instruments: Flute, Bassoon, and Clarinet. The fourth staff is for Percussion. The fifth staff is for Double Bass. The sixth staff is for Horn. The seventh staff is for Bassoon. The eighth staff is for Violin. The ninth staff is for Cello. The tenth staff is for Synthesizer. The Synthesizer staff contains the most complex musical content, featuring sixteenth-note patterns with grace notes and dynamic markings. The other staves are mostly blank, with a few short dashes indicating sustained notes or rests. The entire score is marked with the number 123 above each staff.



Fl. 131  
 B♭ Cl.  
 Bsn.  
**Q 1**  
 Synth 131 3:2 3:2 ff 5:1 3:2  
 Perc. 131  
 D. S.  
 Hn. 131  
 Hp. 131  
**Q 2**  
 Mrb. 131  
 Vln. 131  
 Vc.

This musical score page contains ten staves of music. The instruments listed from top to bottom are Flute, Bassoon, Clarinet, Percussion, Double Bass, Synthesizer, Trombone, Horn, Bassoon, Violin, and Cello. The tempo is marked as 131 throughout the piece. The Synthesizer staff is particularly active, featuring sixteenth-note patterns and dynamic markings such as ff (fortissimo) and mf (mezzo-forte). The other staves are mostly silent or contain rests. The page is numbered 34 at the bottom.

**Larghetto**

135

f      *ffff*      3:2      5:4

f      *ffff*      3:2      5:4

f      *ffff*      3:2      5:4

**Q 1**

135      3:2      c      v  
*ffff*  
3:2      v

Synth

Perc.      135      B.D.      snare drum      3:2      5:4  
*mf*      f      3:2      5:4

D. S.      135      lowest tom      5:4  
*mf*      f      3:2      5:4

Hn.      135      cuivre      5:4  
*mf*      *ffff*      p

Hp.      135      3:2      3:2      3:2      5:4  
*ffff*      3:2      3:2      3:2      5:4

**Q 2**

Mrb.      135      >      f      >  
Vln.      135      >      f      >  
Vc.      135      >      f      >

*ffff*

**con forza**

**Floating grace notes are to be played as soft staccato burps**

**Largo**

**Fl.**  $\text{= 30}$   $\text{ff}$  all equally... stubbornly

**B♭ Cl.**  $\text{ff}$  angularly

**Bsn.**  $\text{fff}$  ponderously

**Q 1**

**Synth**

**Perc.**  $\text{139}$   $\text{3:2}$   $\text{5:4}$   $\text{ff}$

**D. S.**  $\text{5:4}$   $\text{3:2}$   $\text{ff}$

**Hn.**  $\text{139}$  flutter tongue  $\text{5:4}$   $\text{ff}$

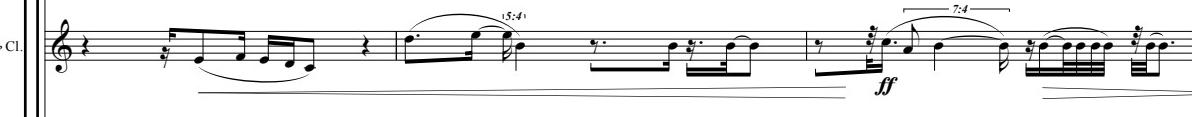
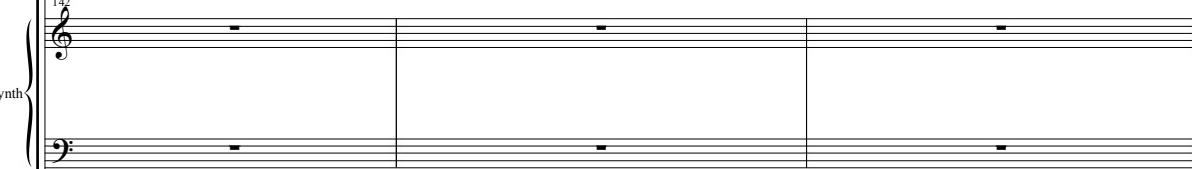
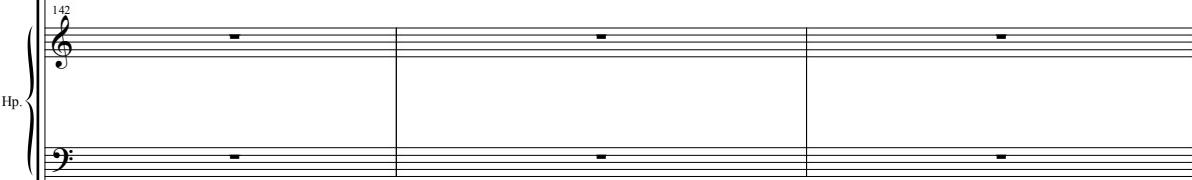
**Hp.**  $\text{139}$   $\text{5:4}$   $\text{ff//}$

**Q 2**

**Mrb.**  $\text{139}$   $\text{ff}$

**Vln.**  $\text{139}$   $\text{ff//}$

**Vc.**  $\text{fff//}$

Fl. 142 
  
 B♭ Cl. 
  
 Bsn. 
  
**Q 1**  
 Synth 
  
 Perc. 142 
  
 D. S. 
  
 Hn. 142 
  
 Hp. 142 
  
**Q 2**  
 Mrb. 142 
  
 Vln. 142 
  
 Vc. 

Fl. 145 *mf* f  
 B♭ Cl. *mp* f  
 Bsn. *sforz* *f* *mf* *f*  
**Q 1**  
 Synth  
 Perc.  
 D. S.  
 Hn.  
 Hp.  
**Q 2**  
 Mrb.  
 Vln. -  
 Vc.

The musical score page shows a multi-measure section starting at measure 145. The woodwind section (Flute, Bassoon) has a complex sixteenth-note pattern with dynamic markings *mf*, *f*, and *sforz*. The brass section (B♭ Clarinet, Bassoon) provides harmonic support with sustained notes and eighth-note patterns. The strings (Double Bass, Cello) play sustained notes. The percussion (Maracas) adds rhythmic interest with short patterns. The vocal parts (D.S., Hn., Hp.) remain silent throughout. Measures 145-147 are grouped by vertical bar lines, followed by a repeat sign and measures 148-150 which are also grouped by vertical bar lines.

Fl. 148 *ff*  
 B♭ Cl. *ff* *mf*  
 Bsn. *f*  
**Q 1**  
 Synth  
 Perc.  
 D. S.  
 Hn. *questioningly* *7:4* *mf* *ff*  
 Hp.  
**Q 2**  
 Mrb.  
 Vln.  
 Vc.

This musical score page contains five systems of music, each starting at measure 148. The instruments listed are Flute (Fl.), Bassoon (Bsn.), Clarinet (B♭ Cl.), Synthesizer (Synth), Percussion (Perc.), Double Bass (D. S.), Horn (Hn.), Bassoon (Hp.), Marimba (Mrb.), Violin (Vln.), and Cello (Vc.). The score includes dynamic markings such as *ff*, *mf*, and *f*. Performance instructions like "questioningly" and time signatures like 7:4 are also present.

Fl. *mf*  
 B♭ Cl.  
 Bsn. *ff*  
**Q 1**  
 Synth  
 Perc.  
 D. S.  
 Hn. *mf*  
 Hp.  
**Q 2**  
 Mrb.  
 Vln.  
 Vc.

150 15:8 15:8 >  
 10:8 15:8 II:8 12:8  
 150 7:4 3:2 6:4  
 150  
 150  
 150

Fl. 152 15:8 *fff*  
 B♭ Cl.  
 Bsn. 3:2 7:4 3:2 *fff*  
**Q 1**  
 Synth  
 Perc. 152  
 D. S.  
 Hn. 152 7:4 *mf* f 7:4  
 Hp.  
**Q 2**  
 Mrb.  
 Vln. 152  
 Vc.

Fl. 154 *f*  
 B♭ Cl. *mf* 10:8 *A* 13:8  
 Bsn. *mf* 7:4 5:4 13:8  
**Q 1**  
 Synth  
 Perc.  
 D. S.  
 Hn. 154  
 Hp.  
**Q 2**  
 Mrb.  
 Vln. 154  
 Vc.

Fl. 156  
 B♭ Cl. *mf* 11:8 → 12:8 → 15:8 → 12:8  
*ff* 15:8  
 Bsn. *mf* 5:4 → *f* 5:4  
**Q 1**  
 Synth  
 Perc.  
 D. S.  
 Hn. 5:4 → 6:4 *mf*  
 Hp.  
**Q 2**  
 Mrb. *f* 5:4 → *fff* *angrily*  
 Vln.  
 Vc.

Fl. 158  
 B♭ Cl. 14:8 14:8 15:8 15:8 14:8 giggling  
 Bsn. 7:4 3:2 5:4  
 Q 1  
 Synth 158  
 Perc. 158  
 D. S.  
 Hn. 5:4 7:4 ff  
 Hp. 158  
 Q 2  
 Mrb. 158 new understanding 7:4 reformulating  
 Vln. 158  
 Vc.

Fl. 160  
 B♭ Cl. *p* *r 7:4* *fz*  
 Bsn. *f* *7:4* *3:2* *6:4* *p* *3:2* *mp*  
**Q 1**  
 Synth  
 Perc.  
 D. S.  
 Hn. *f* *5:4* *mf*  
 Hp.  
**Q 2**  
 Mrb. *mp*  
 Vln.  
 Vc.

Fl. 162  
 B♭ Cl.  
 Bsn. 3:2 7:4 ff  
**Q 1**  
 Synth 162  
 Perc. 162  
 D. S.  
 Hn. 162 5:4 flutter tongue f p  
 Hp.  
**Q 2**  
 Mrb.  
 Vln. dinner call ff  
 Vc. dinner call ff

Largo Democratico

*Fl.* 164

*B♭ Cl.*

*Bsn.* 5:4  
*mf*

**Q 1**

*Synth* 164

*Perc.* 164

*D. S.*

*Hn.* 164

*Hp.* 164

**Q 2**

*Mrb.* 164  
*f*

*Vln.* 164  
3:2 5:4  
sustain top note

*Vc.* 164  
3:2 5:4

*solo*

Come as close to rhythmic notation as possible--exact reproduction of notes is not necessary since this solo is more "metaphorical" than literal--more "poetic" than realistic. The *spirit* of this solo is the most important part of it.

13:8 7:12

*mf*

dig bow in-scratchy

al niente

dig bow in

al niente

Fl. 167

B♭ Cl.

Bsn.

**Q 1**

Synth 167

Perc. 167

D. S.

Hn. 167

Hp. 167

**Q 2**

**tempo rubato**

Mrb. 167 13:8 *f* 15:8 10:8 11:12 13:8 14:8

Vln. 167

Vc.

Fl. 169  
 B♭ Cl.  
 Bsn.  
**Q 1**  
 Synth 169  
 Perc. 169  
 D. S.  
 Hn. 169  
 Hp.  
**Q 2**  
 Mrb. 169 15:8 14:8 14:8 12:8 15:8 14:8 11:8 9:12  
*ff* *mp* *pp*  
 Vln. 169 11:12  
 Vc.

This musical score page contains eight staves of music. The top four staves are grouped under a bracket labeled 'Q 1' and the bottom four under 'Q 2'. The instruments are: Flute (Fl.), Bassoon (Bsn.), Synthesizer (Synth), Percussion (Perc.), Double Bass (D. S.), Horn (Hn.), Bassoon (Hp.), and Marimba (Mrb.). The Marimba staff includes a complex rhythmic pattern with various time signatures: 15:8, 14:8, 14:8, 12:8, 15:8, 14:8, 11:8, and 9:12. Dynamics such as *ff*, *mp*, and *pp* are indicated. The page number 49 is at the bottom.

**Largo Tranquillo**

**Fl.** 171  $\bullet = 30$  dolce

**B♭ Cl.** multiphonic dyad  $\bullet = 50$  **mp dolce**

**Bsn.**

**Q 1**

**Synth** 171  $\bullet = 100$

**Perc.** 171  $\bullet = 60$

**D. S.**  $\bullet = 40$

**Hn.** 171  $\bullet = 90$

**Hp.** 171  $\bullet = 170$

**Q 2**

**Mrb.** 171 15:8  $\bullet = 190$  **fff**

**Vln.** 171  $\bullet = 40$

**Vc.** 171  $\bullet = 40$

Fl. 6:4  
 B♭ Cl. 9:8  
 Bsn. 10:8  
 Q 1 flutter tongue  
 Synth mf  
 Perc. 174  
 D. S. ff  
 Hn. 174  
 Hp. 174  
 Q 2 174  
 Mrb. 174  
 Vln. 174  
 Vc. 174

This musical score page contains two sections of music, labeled Q1 and Q2, each consisting of six staves. The instruments in Q1 are Flute (Fl.), Bassoon (Bsn.), Synthesizer (Synth), Percussion (Perc.), Double Bass (D. S.), and Horn (Hn.). The instruments in Q2 are Marimba (Mrb.), Violin (Vln.), and Cello (Vc.). Measure 174 is the primary focus, featuring complex rhythmic patterns and dynamic markings such as *f*, *fff*, *ff*, and *ff*. The score also includes performance instructions like "flutter tongue" for the flute and "mf" for the bassoon. Measure 174 is repeated in both sections.

Fl. 176  
 B♭ Cl. staccatissimo 9:8 13:8 14:8 sprightly  
 Bsn.  
**Q 1**  
 Synth ff  
 Perc. *XXL* 176  
 D. S.  
 Hn. 176 mf  
 Hp. 176 f  
**Q 2**  
 Mrb. 176  
 Vln. 176  
 Vc.

Fl. 178

B♭ Cl. 14:8 II:8 15:8 watch violinist Glissando Glissando fff

Bsn.

Q 1

Synth 178

Perc. 178

D. S. 178

Hn. 178

Hp. 178

Q 2

Mrb. 178 ff watch clarinettist very short pauses

Vln. 178 mf fz sfz ssfz

Vc.

Fl. 180 | - - - | - - - |  **$\frac{3}{4}$**   
 B♭ Cl. *p* | - - - | - - - |  **$\frac{5}{4}$**   
 Bsn. | - - - | - - - |  **$\frac{7}{4}$**   
**Q 1**  
 Synth | - - - | - - - |  **$\frac{10}{3}$**   
 Synth | - - - | - - - |  **$\frac{10}{8}$**   
 Perc. 180 African slit drum | - - - | - - - |  **$\frac{9}{4}$**   
*mf*  
 D. S. *p* | - - - | - - - | **c**  
*f* lunga  
 Hn. 180 | - - - | - - - |  **$\frac{13}{3}$**   
 Hp. | - - - | - - - |  **$\frac{17}{4}$**   
 Hp. | - - - | - - - |  **$\frac{17}{4}$**   
**Q 2**  
 Mrb. 180 | - - - | - - - |  **$\frac{18}{4}$**   
 Vln. 180 | - - - | - - - |  **$\frac{11}{4}$**   
*mp*  
 Vc. *mf* | - - - | - - - | *secco* | - - - | - - - | lunga *ff*

**Sostenuto**  
**Polytempic Tutti**  
**stringendo**

**Fl.** 182 = 60 pale harmonic **p** **mf**  
**B♭ Cl.** = 100 **pp** **mf**  
**Bsn.** = 140 **p** **mf**  
**Q 1**  
**Synth** = 200 182 **pp**  
**Perc.** = 120 182 anvil **PPP**  
**D. S.** = 80 crush roll **pp**  
**Hn.** = 180 182 **p**  
**Hp.** = 85 182 **mp**  
**Q 2**  
**Mrb.** = 95 182 softer mallets **p**  
**Vln.** = 80 182 **p** **pp**  
**Vc.** = 80 **p**

Fl. 186 *flutter tongue*  
 B♭ Cl. *f ff mp*  
 Bsn. *f ff mp*  
**Q 1**  
 Synth  
 Perc.  
 D. S.  
 Hn. *mf*  
 Hp. *D C B♭ / E F G A mf f pp*  
**Q 2**  
 Mrb.  
 Vln. *f p*  
 Vc. *sul D ff mp p*

Fl. 191 *Gliissando*  $\frac{3}{4}$   
 B♭ Cl.  $\frac{5}{4}$  ff  
 Bsn.  $\frac{8}{4}$  ff  
**Q 1**  
 Synth  $\frac{10}{8}$   $\frac{10}{8}$   
 Perc. 191  $\frac{6}{4}$   
 D. S. *Moderato* = 108 rim shot  
 Hn. 191  $\frac{3}{4}$  ff *mp* fff  
 Hp. 191  $\frac{16}{16}$   
**Q 2**  
 Mrb. 191  $\frac{16}{16}$   
 Vln. 191  $\frac{16}{16}$   
 Vc. 191  $\frac{16}{16}$

## Polytempic Anarchico

Musical score page 197. The score includes parts for Flute (Fl.), Bassoon (Bsn.), Bass Clarinet (B-Cl.), Synth, Percussion (Perc.), Double Bass (D. S.), Horn (Hn.), Bassoon (Hp.), Marimba (Mrb.), Violin (Vln.), and Cello (Vc.). The score features various musical markings such as dynamic levels (p, ff, fff), tempos (e.g., = 81, = 135, = 189, = 270, = 162, = 243, = 115, = 459, = 128, = 513, = 108, pp, staccatissimo), and performance instructions (e.g., snare drum-snare off). Measure numbers 197, 198, and 199 are indicated.

crescendo -

Fl. 200

B♭ Cl.

Bsn.

**Q 1**

Synth 200

Perc. 200 snare on *pp* *fff*

D. S. 200 (o) soft mallets *ff* regular wood tip sticks

Hn. 200 *f*

Hp. 200 *mf*

**Q 2**

Mrb. 200 *mf*

Vln. 200 8 *mp*

Vc. 200 sul G, D *mp*

Fl. 203 *3:2* *mf*  
 B♭ Cl. *3:2* *mp* *f*  
 Bsn. *mf*  
**Q 1**  
 Synth *mp*  
 Perc. *mf*  
 D. S. *f* *r-3:2-* *x choke* *ff*  
 Hn. *mf* *r-7:4-*  
 Hp. *mf* *f*  
**Q 2**  
 Mrb. *f* *mf*  
 Vln. *mf* *mp*  
 Vc. *mf* *mp*

7 single headed tom-toms: sizes 8", 10", 12", 13", 14", 15", and 16"

Fl. 206 *mp* *mf*  
 B♭ Cl. *mf* *mf*  
 Bsn. 3:2 *ff*  
**Q 1**  
 Synth 206 *piu legato* *mf*  
 Perc. 206 *f* *mf*  
 D. S. *ff*  
 Hn. 206 *f* 5:4  
 Hp. 206 *mp* *mp*  
**Q 2**  
 Mrb. 206 *mf*  
 Vln. 206 *f*  
 Vc. *f*

Fl. 208  
 B♭ Cl. 3:2  
 Bsn. 3:2  
**Q 1**  
 Synth 208 10:8 3:2  
 Perc. 208 6:4  
 D. S. (O) crisp clear single stroke roll 3:2  
 Hn. 208 6:4  
 Hp.  
**Q 2**  
 Mrb. 208 f  
 Vln. mp  
 Vc. mp

This musical score page contains ten staves of music for various instruments. The instruments listed from top to bottom are: Flute, Bassoon, Synthesizer (Synth), Percussion (Perc.), Double Bass (D. S.), Horn (Hn.), Bassoon (Hp.), Marimba (Mrb.), Violin (Vln.), and Cello (Vc.). The score is numbered 208 at the beginning of each staff. Dynamic markings include *mp*, *mf*, *ff*, and *f*. Time signatures such as *3:2*, *10:8*, and *6:4* are indicated. A specific instruction for the Double Bass (D. S.) is provided: "(O) crisp clear single stroke roll" with a corresponding symbol consisting of a circle with an 'O' and an 'X'. The page number 62 is located at the bottom center.

Fl. 210 bend pitch down  
*ff* *mp* *p*  
 B♭ Cl.  
 Bsn.  
**Q 1**  
 210 9:8 *ff* 15:8 12:8 15:8  
 Synth  
 Perc. 210 5:4 *f*  
*f* *mf* *mp* 7:4  
 D. S.  
 Hn. 210 5:4  
 Hp.  
**Q 2**  
 Mrb. 210 *f* *mf*  
 Vln. 210 *mf*  
 Vc.

Fl. 212  
 B♭ Cl.  
 Bsn.  
**Q 1**  
 212 14:8 *mf* 7:4 9:8  
 Synth  
 Perc. 212 7:4 *mf* 7:4 *mp*  
 D. S. *sfs* *sfs*  
 Hn. 212 *mf* *ff*  
 Hp. 212 *mp*  
**Q 2**  
 Mrb. 212 *mf*  
 Vln. 212 8 *mp* 8 *p*  
 Vc. 212 *mp* *p*

Fl. 214  
 B♭ Cl. f  
 Bsn.  
**Q 1**  
 Synth 214  
9:8      13:8      10:8      15:8      12:8  
 Perc. mf      ff  
 D. S. sfz      sfz  
 Hn. mf      f      3:2  
 Hp. f  
**Q 2**  
 Mrb. f  
 Vln. mp  
 Vc. mp

Fl. 216  
*mp* *f* *mp*  
 B♭ Cl. *f* *ff*  
 Bsn. *ff* *ff*  
**Q 1**  
 Synth 5:4 13:8 11:8 13:8 15:8 14:8 15:8 7:4  
*f*  
 Perc. *ff* *f* 3:2  
 D. S. *sfp* (molto)  
 Hn. 3:2  
 Hp. *ff*  
**Q 2**  
 Mrb. > > *mf*  
 Vln. sul ponticello *mf*  
 Vc. sul ponticello *mf*

Fl. *mp* flutter tongue *Gissando*  
 B♭ Cl. *mf*  
 Bsn.  
**Q 1**  
 Synth  
 Perc. *f* *5:4*  
 D. S. *f* 3:2 3:2  
 Hn. *mf* 7:4  
 Hp.  
**Q 2**  
 Mrb.  
 Vln. *mf* sempre  
 Vc. *mf* sempre

Fl. 220 *ff* — *f* *f* *mf*  
 B♭ Cl. Glissando *f*  
 Bsn. *mf* 3:2  
**Q 1**  
 Synth *f* 13:8 12:8 12:8 *p* 9:8  
 Perc. 220 6:4  
 D. S. bell of cymbals *mf*  
 Hn. 220 7:4 *f*  
 Hp.  
**Q 2**  
 Mrb. 220 14:8 15:8 *ff*  
 Vln. 220 *ff*  
 Vc. *ff*

flutter tongue

Fl. 222 *sf* *ff*

B♭ Cl. *f* *f*

Bsn.

Q 1

Synth 222 *mf* *f*

Perc. 222 *fff* *f* *5:4*

D. S. *poco* *3:2*

Hn. 222 *mf* *3:2*

Hp. *mp*

Q 2

Mrb. 222 *f* *11:8* *10:8* *11:8* *11:8* *12:8* *14:8* *9:8* *12:8* *7:12*

Vln. 222 *mp* *mf*

Vc. *mp* *mf*

Fl. *ff* *sfz*

B♭ Cl. *ff* *ff* *mf*

Bsn. *sfz* *mf* *12:8* *5:4*

**Q 1**

Synth *sfz* *ff* *II:8* *III:8* *13:8*

Perc. *ff* *fff*

D. S. *ff* *(molto)* *sfz*

Hn. *f*

Hp. *mf*

**Q 2**

Mrb. *9:8* *15:8* *II:8* *14:8* *13:8* *mf*

Vln. *f*

Vc. *f*

Fl. 226 *fff* *fff*  
 B♭ Cl. *fff* *ff*  
 Bsn. *f* 10:8 *mf* 6:4  
**Q 1**  
 Synth 12:8 14:8 12:8 15:8 *f*  
 Perc. 226 *f*  
 D. S. (molto) *sfz* *sfz*  
 Hn. 226  
 Hp. 226 *f*  
**Q 2**  
 Mrb. 15:8 11:8 10:8 13:8 *mf* 13:8 *6:4* 10:12  
 Vln. 226 *mf*  
 Vc. (b) ♯ 226 ♯ *mf*

Fl. 228 *f* *fff* *Gissando*  
 B♭ Cl. *mf* *ff* *ff*  
 Bsn. *mf* *f* *mf* *II:8*  
**Q 1**  
 Synth *mf* *mf*  
 Perc. *ff*  
 D. S. *mf* *(poco)* *mp* *(molto)*  
 Hn. *f*  
 Hp.  
**Q 2**  
 Mrb. *7:4* *II:8* *I:8* *II:12* *II:8* *mf*  
 Vln. *mp*  
 Vc. *mp*

Fl. 230 *ff*  
 B♭ Cl. *ff* *fff*  
 Bsn. *10:8* *3:2* *13:8* *14:8* *mf* *ff*  
**Q 1**  
 Q 1 230 *ff* *f*  
 Synth *piu legato*  
 Perc. *fff* *mf* *6:4* *bells*  
 D. S. *sffz* *f*  
 Hn. *r 7:4* *f*  
 Hp. *mf*  
**Q 2**  
 Mrb. *13:8* *ff* *11:8* *14:8* *11:12*  
 Vln. *mp*  
 Vc. *mp*

piu diminuendo - - - - - crescendo - - - - -

Fl. 232 *mf*  
 B♭ Cl. *mf*  
 Bsn. 10:8 15:8 *mp* 14:8 6:4 *mf*  
**Q 1**  
 Synth  
 Perc. 6:4  
 D. S. *ffz* bell 3:2 *ff*  
 Hn. *f* *mf*  
 Hp.  
**Q 2**  
 Mrb. 11:8 15:8 13:8 11:8 10:12 10:8 10:8  
 Vln. *mp*  
 Vc. *mp*

Fl. 234 *Gissando* *fff* *mp*  
 B♭ Cl. *ff*  
 Bsn. 14:8 *Gissando*  
 Q 1 234 7:4 5:4  
 Synth 7:4 5:4  
 Perc. 234 *f*  
 D. S. *fff* *mf* 3:2 *x*  
 Hn. 234 *f* *mf* 5:4  
 Hp. 234 *f*  
 Q 2 234 13:8 15:8  
 Mrb.  
 Vln. 234 *f*  
 Vc. *f*

**con tutta forza**

Fl. *lunga*

B♭ Cl.

Bsn.

Q 1

Synth

Perc.

D. S.

Hn.

Hp.

Q 2

Mrb.

Vln.

Vc.

**Larghetto Consolidato-Unisoni**

*ff* // *ff* *mf* *ff*

*ff* // *ff* *mf* *ff*

*ff* // *f* *mf* quartetone clusters *f*

*ff* // *ff* *mf* quartetone clusters *f*

*ff* // *f* *mf* non-pitched temple blocks-4 mallet *f*

*ff* // *f* *mf* soft crash bell *mf*

*ff* // *f* *mf*

*ff* // *f* *mf* roll loudly with thumb and index finger *ff*

*ff* // *f* *mf*

*ff* // *f* *mf* pizz secco *f*

*ff* // *f* *mf* pizz secco *f*

Fl. *ff* *p* *mf* *ffff* *mp*

B♭ Cl. *f* *p* *mf* *ffff* *p*

Bsn. *f* *p* *mf* *ffff* *mp*

**Q 1**

Synth *ff* *p* *mp* quartetone clusters *ff* *mp*

Perc. *pp* *mf* *mf* *mf*

D. S. *pp* *mf* choke *mp*

Hn. *ff* *p* *mf* *ff* *mp*

Hp. *ffz* D♯ C B / E F♯ G♯ A♯ *p* *mf* *ff* *mp*

**Q 2**

Mrb. softer mallets *pp* *mp* *mp*

Vln. *ffz* arco spiccato *ff* *f*

Vc. *ffz* arco spiccato pizz. *ff* *f*

crescendo ----- con forza

Fl. 249

B♭ Cl.

Bsn.

Q 1

Synth

Perc. 249 108 pitched temple blocks

D. S. 108

Hn. 249

Hp. 249

Q 2

Mrb. 249

Vln. arco  $\checkmark$   $\checkmark$  249 arco  $\checkmark$   $\checkmark$

Vc. arco  $\checkmark$   $\checkmark$

This page contains musical scores for various instruments. The instruments listed are Flute (Fl.), Bassoon (Bsn.), Synth, Percussion (Perc.), Double Bass (D. S.), Horn (Hn.), Bassoon (Hp.), Marimba (Mrb.), Violin (Vln.), and Cello (Vc.). The music is divided into sections labeled Q 1 and Q 2. In section Q 1, the Flute, Bassoon, and Synth play eighth-note patterns. The Percussion and Double Bass play eighth-note patterns starting at measure 249. The Double Bass reaches a dynamic of ff. In section Q 2, the Marimba, Violin, and Cello play eighth-note patterns starting at measure 249. The Violin and Cello use the 'arco' technique. The score includes dynamic markings such as *mf*, *mp*, *ff*, and *crescendo*. A performance instruction 'pitched temple blocks' is placed above the Percussion staff. Measure numbers 249 and 108 are indicated.

**con tutta forza**

**Andante**

Fl. 255 *mf* 3:2 3:2 molto lunga *fff*

B♭ Cl. *ff* 3:2 3:2 *fff*

Bsn. 3:2 3:2 *ff* *fff*

**Q 1**

Synth 255 *mf* 3:2 3:2 *ff*

Perc. 255 China Boy Low-24" seven single-headed tom-toms *fff* 3:2 5:4

D. S. China Boy High-22" imaginatively *fff* 7:4

**Allegro**

Hn. 255 *f* cuivre *ff*

Hp. 255 *f* (get ready to change GEDB to flat) *ff*

**Q 2**

Mrb. 255 *mf* *ff*

Vln. 255 *mf* portato *ff*

Vc. *mf* tremolo *ff*

Fl.

B♭ Cl.

Bsn.

**Q 1**

Synth

Perc.

D. S.

Hn.

Hp.

**Q 2**

Mrb.

Vln.

Vc.

261

261

261

261

261

261

261

261

261

molto ritard

crescendo

crescendo

molto ritard

7:4

7:4

7:4

80

